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# The Art Gallery

## SOME PARISIAN ARTIST WITS.



R. MADRAZO. SKETCHED BY HIMSELF.

COMMENCING our remarks under the above heading with Raimondo Madrazo, who was born in Rome of Spanish parents, may seem somewhat anomalous. But he is a true Parisian nevertheless, if long residence in the French capital and entire sympathy with its mode of life can make him so. He is a good-looking,

easy-going young man, and is one of a brilliant circle of wits of the pencil. His subjects are as often Italian and Spanish as French, but the pretty women with which his pictures abound are evidently generally from Parisian models. Madrazo does not exhibit at the Salon, but he has been decorated, and he received a first-class medal at the Paris Exposition of 1878. Among the large number of his pictures which have found their way to this country may be mentioned his "Entrance to a Spanish Church" for which Mr. Theron Butler paid about \$5000, and the interior of a church in Italy, introducing many figures in postures of prayer, which brought about \$4500 at the John Taylor Johnston sale. Mr. Robert W. Cutting, if we remember aright, has two of his paintings, one of which represents several persons coming down the steps of a church on a rainy day. Mr. William H. Vanderbilt has "Le Bal Masqué," and Mr. William H. Stewart not long ago bought, while he was in Paris, a painting called "After the Ball." Madrazo is about thirty-five years old. He is married to a sister of the lamented Fortuny.

Armand Charnay, the next on our list of Parisian artist wits, is a Frenchman born and bred, and has the most brilliant qualities of his race. That he is courageous every artist will readily admit who studied with him at the Ecole des Beaux Arts and remembers his little conflict with the director over the drawing he submitted for his preliminary examination as a candidate for the "Prix de Rome." The subject given out to the students was Hector taking leave of Andromache. To the amusement of the whole school Charnay submitted a drawing in which Hector was attired like an English tourist with a carpet-bag, and the servant of the Trojan hero wore an English livery, including a gold band on a "chimney-pot" hat. The director was very angry and declared that he would not hang such a caricature. "Why do you call it a caricature?" said Charnay. "How can you ask such a question?" was the reply. "You know perfectly well that the costume is ridiculous." "It is probably quite as correct as the regulation classic costume with the coal-scuttle helmet, for which there is not the least authority," retorted Charnay, and he insisted that it should be hung with the other drawings. He carried his point, and the newspapers took his part and declared that he was right. Charnay studied under Pils and Feyen-Perrin. He first exhibited at the Salon in 1867,

and in 1876 he got a medal. His pictures are usually of high life, introducing pretty children, fashionably dressed women and handsome equipages. He is also fond of painting such quiet country scenes as our illustration of the charming little girl by the waterside. As he lives out of the city his frequent choice of rural subjects is quite natural. His home is at Marlotte, a picturesque village near Fontainebleau. There are scarcely more than a hundred inhabitants and about a third of them are artists. There are several good examples of M. Charnay's work in New York, notably one in the possession of Mr. Robert W. Cutting. Mr. S. P. Avery is an admirer of this artist's dainty little canvases, so full of conscientious work in every detail, and takes pleasure in bringing them to the notice of collectors.

Another of the Parisian artist wits is M. Rochegrosse. He is a kinsman of Theodore de Banville, him-

## LANDSCAPE PAINTING IN WATER COLORS.

### OUTLINE, COLORING, FOREGROUND AND FIGURE.

AT the present season, when many of our readers may be making their first essay at painting in water colors from nature, the following practical hints on the method of working a landscape will be found very acceptable. They are somewhat abridged from Thomas L. Rowbotham's excellent little manual on the subject:

The paper having been properly strained upon a drawing board, and being quite dry, the outline of the proposed drawing should be carefully made. However tedious this preparation of the outline may appear, it eventually saves time; and, leading to ultimate excellence, it enables the student to complete his picture with greater facility and power.

An accurate outline saves an infinity of trouble, by securing the hand against errors in the progress of the work; it insures confidence in the use of the brush when charged; and the most valuable result of the confidence thus communicated is, that the tints are left clean and bright.

The outline should be sketched at first lightly, but so far carefully as to leave no appearance of vagueness or indecision. The lines may afterward be strengthened, where necessary, by a more decisive and vigorous touch, but if, in the first efforts to copy an object, the proportions be not correct, it is better to rub out the whole than to tint upon a multiplicity of lines, which only indicate weakness and cause confusion.

Draw, then, with a fine but faithful and firm line the remote distance, making the lines stronger in touch as they approach the foreground. The foreground itself should be laid in with something of spirit and decision; and you thus define, even at the outset of your work, the different degrees of distance intended. No shading, however, with the lead pencil must be attempted in any stage of drawing the outline.

If mountains constitute the utmost distance, the lines upon their edges should be extremely faint, though at the same time sufficiently definite; for a careless outline may involve you in difficulties which may ultimately cause you to abandon your work in disgust.

After the mountains have received their first tints of color, so as to define their forms, be careful to efface the pencil outline with India-rubber or with bread, the color being perfectly dry. The result of this will be

a charming aerial effect, and the removal of any hardness on the edge of the wash.

In tracing distant objects, delineate their general forms only, without attempting detail; as, for example, in sketching a mountain, it will be sufficient to give the extreme outline.

In the outline of the foreground, however, greater minuteness must be observed; and the objects which usually constitute this portion of the picture—such as plants, figures, weeds, the bark of trees, and the like—should be carefully drawn from correct studies made from nature.

In drawing the outlines of trees, their stems and branches, as far as they are visible, should be carefully made out. The foliage requires only a slight indication of form; it should be described rather by a series of short lines or dots, than by anything approaching to



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self a great wit, a poet, and a brilliant figure in the literary circle of which Victor Hugo is the bright particular star. What De Banville does with the pen for the French literature of to-day, Rochegrosse does with the pencil. His contributions to the periodical press are numerous, embodying the combined knowledge of the "man about town" and the skill of the accomplished draughtsman. Bellée and Bigot are almost equally well known as contributors to the Paris illustrated periodical press. Adrien Marie, whose capital drawing of sea bathers appears on our front page, is too well known to our readers to need now more than a passing notice.

In the limits of the present article we have had no space to devote to Vierge and other Parisian artist wits who are quite as clever with the pencil as those we have named. We shall speak of them later.



careful manipulation. The extremities require a free touch: for, in fact, were every spray of foliage to be drawn in outline, the brush could not follow the pencil without the sacrifice of all freedom and effective breadth of execution.

In that portion where buildings of any kind are introduced, the greatest accuracy is indispensable in drawing the form of the windows, doors, chimneys, and other such details, as well as any ornamental parts. To efface the pencil lines, when any alteration may be necessary, the crumb of stale bread will be found to be a better material than India-rubber, as it is less likely than the latter would be to smear or injure the surface of the paper.

We have particularly recommended a neat and light outline for many reasons, and especially for this: that, if any force or depth of pencilling were employed in this preparatory process, the lead would sully and vitiate the color.

It has been generally recommended to the student to complete the sky first; and in some cases, where strongly marked trees or buildings occur, and appear in direct opposition to the sky, it may be advisable to lay the intended amount of color in the sky before attempting to work up the remainder of the landscape; yet this is frequently not the best method of proceeding.

The tones of the sky, if carried over distant mountains, assist greatly in blending and harmonizing them with it. It is even best, sometimes, to proceed so far as to get a certain amount of broad light and shade into the picture (according to the character of the composition), in order afterward to arrange the clouds in a manner most suitable to the effect; or at least so as that they may not appear out of character with it.

The drawing-board should be inclined at a sufficient angle to allow the tint to flow freely over the surface, and to follow the brush; and previously to commencing the sky, a wash of clear water may be passed, with the flat brush, completely over the paper. The moisture having nearly evaporated, the sky is commenced as follows:

In order to produce an evening effect, a light tint of lake is to be carried to the distance of about one-fourth from the top of the picture, and there a small portion of Indian yellow is to be gradually added to the wash. This wash must not be abruptly terminated, but carried to the bottom of the paper. The result should be a tint graduating downward from a pale pink into orange; becoming warmer toward the horizon, and gradually vanishing into the foreground. When the surface is quite dry, after this operation, turn the drawing upside down, and repeat the wash of clean water, passing the flat brush very lightly across the surface, so that it may not disturb the tints.

Next, prepare a pale wash of pure cobalt in a saucer, and, while the drawing is damp, but not too wet, and of course inverted, wash in the blue from near the line to which you first carried the lake; increasing the strength of the tint as you approach the upper part of the sky.

If this be properly done, the sky will, when dry, show a gradation of light blue and purple, in addition to the tints applied in the first instance.

Suppose, for the sake of clearer illustration, that the object is a bit of waste meadow scenery—the distance closed with remote gray hills—a simple and useful subject to begin with. Having replaced the work in its first position, tint the distance with cobalt and madder brown: these, upon the somewhat orange sky tint carried over the distance, will give a beautiful pearly-gray hue. More of the madder brown may be added, as you approach the middle distance; and the tint may then run into Vandyke brown, or brown pink, carried over the foreground.

There may occur a pool of water reflecting the sky:

—a passage which will afford a secondary light in the picture.

If these instructions have been carefully observed, the drawing ought now to present, in color and effect, a tolerable idea of what the finished work will be.

It will now be found that the strength of the ground tints has reduced the tone of the sky; which, when first washed in, appeared perhaps of a strength nearly sufficient; hence, to a certain extent, a repetition of the process is necessary. For this purpose, the student must proceed as before. It will not, however, be required to strengthen or force the blue of the upper sky—a common error with beginners; but simply to strengthen the warmer tints below. Light red may, in these subsequent washes, be substituted for lake, and yellow ochre for Indian yellow; for these colors, being less brilliant than the former, will assist in giving a quieter tone, should it be required.

It may be here remarked, that it is a good practice to begin generally with the purer and richer colors; as a vivid tint may be easily cooled or subdued by others, while it is by no means so easy to give due brightness to a dull one.

A few somewhat horizontal clouds at the lower por-

jects lies the skill of the artist. A small house and some hay-stacks in the distance form valuable materials for introducing these dark masses; while some light smoke curling from the cottage will assist in giving life and spirit to the whole.

Irregular patches of bushes may be put in, in the middle distance, with the same color as that used for these dark parts; that is, with a tint either of sepia and cobalt, or a mixture of Vandyke brown and indigo; olive-green or brown-pink being added as the foreground is approached. Sepia and Indian yellow, brown-pink, or Vandyke brown with lake, will be found admirable for the rich color of the foreground; but if they be too violent, they may all be reduced by the use of a little indigo or cobalt. A few rushes and large weeds, with their reflections in the near water, will aid the effect; but they should not be too much elaborated, nor made so dark as to interfere with the principal shade.

Lights procured in the manner already described will give a finish to the picture. On this principle, the light smoke may be made out; as also, leading into the middle distance, a straggling path, on which a small figure on horseback, or a man driving cattle, will afford an opportunity for a bit of bright color; and this, if well placed, will materially improve the drawing, by lowering the surrounding tones.

The great end to be aimed at is the preservation of the tints in the first purity, and the avoidance of the necessity of corrections.

The trees and foreground are now to be considered. The brush should be moderately filled with color; and, the stems and such other details having been carefully drawn in according to the foregoing instructions, the tree may be commenced from the upper part. Let us suppose, for illustration, that it is desired to represent an ash-tree. Prepare a quiet green with gamboge and indigo and a portion of burnt sienna, and with this fill a small saucer. Prepare in like manner a cool gray, composed of cobalt and light red, having a brush for each tint so prepared.

The sky being supposed to be finished upward, the student, having his brush moderately filled with the green tint, must endeavor, with a free touch, to give the effect of a light tracery of leaves, beginning at the top of the tree. The extremities of the masses—or, in other words, the general outline—it will be remembered, must define the character of the tree. Care must be taken to avoid filling up the masses, but numerous small interstices should be left to show the light piercing them, as they appear in nature. The second brush, containing the gray tint, may now be exchanged quickly for the other. It is supposed that the student has carried

the green tint as far down as the lower edge of the highest mass of that part of the foliage which is in light. The color being still wet, let him apply the gray tint in continuation of the first, until the form of the shadow or inner part of the tree at that place is marked. He must now resume the green tint: and so on alternately to the lower part of the tree, finishing with grays to express the dark shade under the lowest foliage.

This method of running or blending the two tints of the green and gray together often affords accidental circumstances, which, when skilfully and tastefully turned to account, are highly suggestive of good effects. It should be mentioned that, when the green is intended to represent leaves in sunlight, it should incline rather to a yellow hue, so as to give the effect of light and warmth. A small portion, therefore, of Indian yellow, may in this case be added with advantage.

The first process being completed, the trunks should be put in with gray qualified by a little Vandyke brown. The stems and branches also may be drawn as seen at intervals in those shaded or retiring passages of the foliage where the gray has been used, but never across the light or sunny parts.



SKETCH BY R. MADRAZO.

tion of the sky, near the hills, may now be touched in, and their shadows made out by pale cobalt and lake. The distant hills should be strengthened with a tint of French blue and lake; to which, as you approach the middle distance, add a mixture of indigo and brown pink, which will form a greenish gray, and which may be washed into the Vandyke brown first carried over the foreground.

Let the foreground be much paler in tone than the middle distance, and if any lines occur in the latter, keep them as nearly horizontal as possible; for this will communicate to that part of the composition the necessary appearance of retiring.

The sky being supposed complete, the distribution of light and shade in the picture is the next object of attention. In a scene of the kind supposed, the principal shade will reside in the middle distance, just as the sky may be said to be the principal light of the subject. But in order to counteract the heaviness inseparable from a large mass of shade, it is necessary that some object or objects, much darker in tone than the general shade of the middle distance, should be introduced; and in the effective placing of these darker ob-

The tree ought now already to possess some resemblance to nature : but much more of course remains to be done. With the gray and green mixed, you may now mark the shadow touches in between the masses, taking advantage of those parts where the former tints may have run accidentally and irregularly together, and being careful to make those near the edges of the tree somewhat fainter than those in the centre.

Olive-green or brown-pink mixed with a little indigo will now be useful to strengthen and modify the green portions ; and the same, when mixed with sepia or Vandyke brown, may be employed to give the shadowings and markings on the stem and branches. To lay down, however, absolute rules for painting an object so various in character and so difficult of representation as a tree would be impossible. You must, therefore, look either to nature or to the examples of a master to be enabled to attain even tolerable success in its delineation.

In a winter scene, when the trees are denuded of foliage, the network of the small branches at the tops of them may be prettily given with cobalt and Vandyke brown, used rather dry, and applied with a brush having its hairs spread out either by the fingers or by drawing them through a fine-tooth comb before working. Grass is also represented readily by similar means, as well as small trees on the summit of a cliff and in similar positions.

Some of the most beautifully composed foregrounds are those in which clear water flows or ripples over small stones or pebbles. In this case, the different stones should be defined simply by the shadows between them. A wash of indigo and brown-pink or Vandyke brown may be carried over the portions of the stones supposed to be covered with water ; and while this latter wash is damp, a few touches of strong dark color may be made to blend in some deeper and richer tones among the rocks and masses at the bottom.

Lastly, a few lines erased horizontally, when the work is dry, will give the effect of clear water above the stones, by the expression of surface.

In painting richly-colored foregrounds in general, where it is required to take out many lights, the colors are sometimes worked with water in which a small piece of loaf-sugar or white rock-candy has been dissolved. A piece of the size of a hazelnut will be sufficient for a tumbler of water. The operation of taking out lights is greatly facilitated by the use of this solution ; but let it be carefully observed that the early tints and washes must not be put in with this water, as it would cause them to wash up and blend into any color laid over them.

Some persons, in finishing a drawing, use a quantity of gum Arabic for the purpose of heightening and enriching the color. A judicious use of this gum is not objectionable ; and on some papers it is really necessary, as the colors will not bear out sufficiently without it. The student, however, will do well to bear in mind that any details put in with gum-water cannot be washed over without the risk of being carried away, or at least of having their sharpness destroyed. A solution of gum-water may either be used with the colors, or it may be glazed over them when dry. The latter method will be found useful where the stronger tints of the work have apparently sunk into the paper, or have

become dead and flat on the surface. Beware, however, of using gum-water in the sky, or in any portion of the distances of the work, since by so doing, all appearance of space and air will be destroyed. This caution is the more necessary to the inexperienced, because there is often a temptation, in vivid and powerful sunset skies, to resort to its use, with a view to heighten the tints.

Small figures or cattle are the great resource of the painter for the purpose of giving interest and life to his work. Great consideration and care are required in deciding where they may be best placed in proper accordance with the tone and feeling of the subject.

In scenes of a highly romantic character (as a wild rocky river or a foaming cataract) figures are better

sions of large objects ; but some skill is requisite to prevent the intention in this case from being too obvious. A flock of sheep frequently and greatly accord with the character of a rural or even of a rocky or mountainous scene ; but they should be carefully studied from nature, to have a good effect. It is usually most judicious to place the figure or group in some comparatively vacant portion of the composition, whereby the importance and the interest of the scene are mutually augmented.

A small portion of brilliant color is frequently of the greatest value in landscape ; but without the aid of figures, the painter might be unable to introduce it in a manner sufficiently natural. Where, for instance, there is much red or reddish-gray in the scene, a little

bright lake or vermilion placed over a layer of white in a portion of drapery will tone down or lower all the other red gradations in the picture. Emerald-green, the brilliancy of which cannot be equalled by any mixture of blue and yellow, will in the same manner reduce the green gradations.

Another important use of bright color is derived from the circumstance that the hue of any one particular tint may be materially increased by the immediate contrast of it with its complementary color ; as green by red, orange by blue, and purple by yellow.

#### WATER, HAZY, AND SUNSET EFFECTS.

The transparency of a water-color wash, by allowing the white paper to be seen through it, and so expressing without labor a great transparency of atmosphere, may be adduced as one of the principal advantages of the material of our art. To obtain, however, the effect of light, as in a sky, the student should endeavor to gain the full amount of color that may be required, in as few washes or tints as possible. In painting, for instance, a twilight sky, the first single wash will possess more brilliancy and purity of tone than if the same tint were again passed over it for the purpose of strengthening the color. On the other hand, a sky which has been obtained by repeated washes will have the effect of softness, as well as a quality of subdued light, in a greater degree than the former. Some artists, particularly celebrated for the air tones of their mountain subjects, repeat the tints many times ; occasionally washing them down when dry with water, and in that manner so blending and harmonizing them with the sky and with each other as to communicate to their



SKETCH BY R. MADRAZO.

altogether omitted : and if the suggestion of life be necessary, then it may be obtained by the introduction of wild birds or animals in character with the subject.

In mere studies from nature, figures are also out of place ; as the attention of the spectator must be given to the details of the work, which, as it were, constitute the portrait. To a pastoral scene, on the contrary, living objects are indispensable : a group of cows lazily ruminating beneath the shade of the luxuriant foliage, or idly wending their way towards the rippling brook—the husbandman plodding homeward in the glowing eve—the shepherd's dog quickening the pace of the loiterers of his master's flock—may all be made to contribute to the delicious sentiment of such a scene.

A single figure is often introduced as a scale of measure, to enable the spectator to judge of the real dimen-

work the most charming and natural effects of distance. That this requires considerable skill and practice will hardly be doubted ; and the student must expect to spoil many drawings before he succeeds in producing one with which he can feel satisfied. A little instruction at the outset, as to the process and the properties of some colors, may save some trouble and disappointment ; particularly as some colors are much better adapted for washing than others. Cobalt is tolerably firm upon paper, and consequently answers better for this purpose than French blue or ultramarine. A gray composed of cobalt, crimson lake, and gamboge will be found excellent ; as will those grays of which light red forms a part. Indigo bears well the process of washing ; ordinary Prussian blue is apt to stain the paper, and will separate from any other color which may have been



mixed with it. Winsor & Newton's Prussian blue does not stain the paper; it works well with lake and Italian pink in making transparent grays for glazing. Antwerp blue should never be used, on account of its liability to change.

Of the yellows, Indian yellow, yellow ochre, gamboge, and cadmium yellow, all bear in washing the softening action of the brush without disadvantage.

Vermilion affords beautifully delicate tones, but is apt to wash up. The best reds are light red and the madder lakes, although others may be used with advantage.

Early morning, with mists rising from the sea or from flat marshy grounds, may be thus imitated, the sun being supposed to appear above the horizon. Prepare several small saucers containing the following tints, each of course in a quantity suited to the size and requirements of the proposed work: 1. Indian yellow, with a small portion of gamboge; 2. Cobalt, with a small portion of crimson lake or rose madder, and a very small quantity of Chinese white to produce a semi-opacity without being perceptible; 3. A pale tint of light red. Of the first tint (the Indian yellow and gamboge) there should be two degrees, one very pale, with less Indian yellow. The drawing being properly sloped, the paper is to be washed over with water; and when the moisture has somewhat evaporated, let the pale yellow be passed over the entire surface. When dry, the drawing is to be reversed, the water again passed over it, and the yellow tint, commencing imperceptibly at the horizon, gradually increased downward toward the top of the sky, the second or stronger degree being used at the finish. The paper ought now to appear of a pale yellow, slightly stronger toward the top, and any inequality should be corrected by more water washings, before proceeding to the next tinting. Let it be supposed that the subject in hand is a calm sea with a few fishing-boats scattered about: we thus presume the elements of a very simple composition, although in the treatment of the effect the student is not limited to any given subject. The distant objects seen against the sky, whether boats or otherwise, may now be put in upon the yellow with the second tint containing cobalt and lake; this will give a gray shadowy appearance, and will harmonize well with the sky. The position of the sun (which should not be chosen too near the centre or sides of the picture) may now be determined; and a line of water having been drawn below it, a little of the blue tint is to be carried down, and washed away imperceptibly over the foreground; this, if properly done, will express the mist and haze of the distance, and at the same time blend and soften all distant objects. The upper part of the sky may be somewhat of a rosy hue; and, in order to produce this tint, the board must be reversed, and the light red wash employed as the others were that preceded it. A few floating clouds may be put in while the latter tint is wet; they must be composed of rose madder and light red, with faint shadowings of cobalt. Some judgment is requisite in working the sky in this manner; yet if the effect appear in any degree harsh, it may be corrected by subsequent water washes. The sky may incline toward gray at the top, in which case the blue tint, with the addition of rose madder, may be used; but the learner must beware of the common error of making it blue, as not only destructive of harmony and repose, but as being absolutely false to nature.

The paper being perfectly dry, a sharp scraper should be lightly used over that part of the sky which is about the sun; this process will give a very natural effect. The sun is represented by scraping the paper and leaving it white; and, if desired, a few touches with the instrument will give the rays which appear to extend upward or downward through a partial mist. The water, with the boats and objects in the foreground, next claims the student's attention. Raw sienna and cobalt will be found to give a pleasing tone to the sea, little, however, of the blue being used; and toward the immediate foreground a small portion of Vandyke brown or brown-pink being added. The boats may be put in with various warm tones of Vandyke brown, brown madder with indigo, burnt sienna, and colors of a similar character. Roman ochre gives a rich color for old sails. Lastly, a due regard must be paid, in the finishing, to each portion of the work, in order to attain that quietness and harmony upon which much of the charm of such a subject will depend. More or less gray must pervade even the darkest parts of the drawing; and, where rich color is required to be toned down or

sobered, a wash of cobalt and lake, with a minute portion of opaque white, quickly brushed or scumbled over the object, without disturbing the under work, will, in most cases, prove effective for the purpose. The lights in the water, such as the reflections of the sunbeams catching the ripples, may be wiped out in the manner already described; and the knife may be used occasionally for the production of any sharp and brilliant touches that may be required.

The treatment of evening effects differs from that just described principally in the greater power and depth of coloring required to imitate the splendor of the setting sun. Unless the sentiment of the subject be fully felt, where so much depends upon the influence of the mind, the learner will gain but little from the most circumstantially detailed description of the mode of treatment required for such a picture as that under consideration.

In the list of colors for sunset skies, cadmium yellow certainly holds an important place; when used alone, it readily throws all other yellows into the shade; and mixed with vermilion, or with crimson lake, it produces an orange of intense power. It is not quite so transparent as Indian yellow, and therefore mixes admirably with Chinese white for the light touches of bright clouds or of mountains. Rose madder is invaluable for glazing over such touches when dry, should they be required to be of a warmer hue.

The student who really looks to nature for color, and studies carefully her combinations, will very rarely err materially in his work. Thus, at sunset, orange is the prevailing color, not merely in the sky, but also on all objects lighted by the sun's rays. The proper contrast to orange is blue; and accordingly we find that in nature bluish or purple shadows are continually opposed to the warm orange lights. In a gray twilight, on the contrary, where the lights are sparkling, but cold, the shadows partake of a warm or brownish hue. This principle must be borne in mind, as being one of the most important in painting.

In all effects, then, which depend upon sunlight, contrast is the great object of attainment. By contrast is meant, not only the power possessed by cool tints of increasing the hue of warm ones, but also the powerful opposition of dark tones against the lights of the picture. Let the student, for example, work a sky as follows: at the top, with cool gray, graduated into pale orange, tending to red toward the horizon. The colors are to be employed according to the instructions given in preceding columns. The colors may appear warm, but let some well-defined distant mountains be now put in with a sombre gray, composed of French blue and madder brown, with a very little Indian yellow or gamboge. The distant part of the sky will now be luminous, and what before was merely warmth will now become light.

A middle distance of rocks, or wood, added with Vandyke brown, brown-pink, and indigo, will cause the mountains to retire; and the sky and other objects, reflected in a rocky river in the foreground, may complete the work.

There are several methods of representing a glowing sunset. The sun may be painted with pure Chinese white, laid on sufficiently thick to hide the sky tint completely. This, when dry, is to be glazed with cadmium yellow, or Indian yellow and vermilion, according as yellow, orange, or red is required. This method gives a much greater degree of brilliancy than can be obtained by mixing the white with the colors. Another way is, to scrape out the lights of the sun's disk; and the part being smoothed, it may be tinted in the manner above described. Clouds of a cool tint are often observed about the horizon, sometimes partially obscuring or crossing the sun; for these clouds, cobalt and lake, with a little white, will be found effective, as they will increase the warmth of the luminary; they must not, however, look chalky, which would result from using too much white in the color.

In studying such effects from nature, where the color-box is not at hand, or when too much time would be lost in obtaining the requisite tints, the soft crayons, with which colored crayon drawings are executed, will be found of great service. The most powerful effect may be conveyed to paper by their aid in a few moments, and the sky thus jotted down, as it were, afterward studied and introduced at leisure with the ordinary water colors.

Some artists possess portfolios of skies, put in this manner on tinted paper; they may be caught thus from

a window at a moment's notice, when all might have changed into sombre gloom long before color could even have been prepared on the palette. Moonlight or moonrise may be imitated in the same manner as sunset; but gamboge or Indian yellow will be best for tinting the moon, over the lower portion of which a faint tone of warmth may, when the moon is near the horizon, be given with light red. The sky in moonlight may be laid in with indigo and a little Vandyke brown and lake; dark clouds with lamp black and French blue. With the two latter colors alone various beautiful stormy skies may be represented; the contrast of the blue causing the black to assume, if desired, a warm tone in shadows.

Practice according to the rules thus laid down will enable the learner to express most or all of the varied effects he sees in nature or in the works of the best masters; but he must bear in mind the important fact, that the power of painting a picture is not to be acquired from books alone; although it is hoped the assistance here given may, with perseverance and assiduity on his part, enable him ultimately to overcome some of the difficulties of art, as well by beneficially directing him with his early attempts in sketching from nature, as by saving an amount of time that might be otherwise uselessly spent in various efforts to discover such necessary processes as can be taught by description.

## American Art Galleries.\*

X.

COLLECTION OF JAMES H. STEBBINS, ESQ.

CABINETS of pictures have their family, genus, species just as much as the vertebrata. So, among the blundering and dunderhead galleries, the good-natured and open-to-all galleries, the archaic and old-master galleries, the plaster-cast archaeological galleries such as I saw lately in Boston—among these types one comes suddenly upon the well-informed Gallery. The well-informed Gallery knows the latest art-topic; it knows the particular young genius who is just now riding upon the highest wave of the vogue; it knows that though Couture was the fashion five years ago, it will not do to talk Couture now, but one must talk Millet. It knows that Fortuny was "all the fashion" until the late Paris Exposition, and that then he "took a header" into condemnation—Mr. Stewart's loan of Fortunys having done the business, and revealed how brassy and glassy and "mesquin" his works appeared when a lot of them were shown together. One asks with bated breath, in such a Gallery, who are the coming men, the men whom it will be good form to admire for the next five years or so; but here the Gallery, just as it is on the point of whispering the names of Henner and Baudry, or Laurens and Galofre, suddenly becomes reticent, and declines to commit itself, conscious that five years is a long time in the calendar of art-caprice, and that even profound mathematicians decline to calculate "the way the cat is going to jump." The well-informed Gallery is as the salon of a charming hostess; you get the gossip of the day, the exquisite trifle that nobody but you and I knows; you are in that world of things where the forms of the future are taking shape; you are living in a to-morrow, as compared with the ill-informed spheres elsewhere; and then, just as you are giving your enchantress the credit of universal knowledge, you suddenly discover that she is a little less than a goddess, that she cannot tell everything, and that it is idle to ask her who will be the belle of the next ball. Correspondingly, when you are visiting a gallery even so modern in tone, so well-informed as that of Mr. Stebbins, it is idle to try and extract omniscience from it, or make it yield calculations on which a speculative corner in rising artists may be predicted.

A work that is in the best credit with modern taste, and which the most fashionable women might approve between two dances, even as Pompadour belles might compare their "verniss-Martin" pictorial fans, is Luis Alvarez' brilliant little scene of "Selling Tickets for the Charity Bull-Fight." Here is the butterfly painting of the Spanish-Roman artists rejoicing among its own beatitudes, divested of a body, sublimed and uncontaminated. The scene has a glitter, a false empha-

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